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VOL. 43—No. 30.

SATURDAY, JULY 29, 1865.

PRICE {4d. Unstamped.
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HER MAJESTY'S THEATRE.

POSITIVELY THE LAST NIGHT BUT FOUR.—REDUCED PRICES.

Titiens, Trebelli; Santley, Marcello Junca, Bossi, Gardoni.
FAUST.

THIS EVENING (Saturday), July 29, will be presented Goussard's celebrated Opera
FAUST.

FINAL ARRANGEMENTS.

Next Week.—Last Night but Three.—Last appearance of Mme. HARRIS-WIPPERN.
IL TROVATORE.

MONDAY NEXT, July 31st, will be performed Verdi's favorite Opera,
IL TROVATORE.

Manrico, Signor Emanuele Carillon; Il Conte di Luna, Mr. Santley; Ferrando, Signor Bossi; Un Zingaro, Signor Casaboni; Ruiz, Signor Filippi; Ines, Madame Tacani; Azucena, Madame Trebelli; and Leonora, Madame Harriers-Wippen (her last appearance this season).

Conductor—SIGNOR ARDITI.

Positively the Last Night but Two.—TITIENS as Norma.

TUESDAY NEXT, August 1st, BELLINI's Tragic Opera,

NORMA.

Pollione, Signor Emanuele Carillon; Orovoso, Signor Marcello Junca; Flavio, Signor Manfredi; Clotilde, Madame Tacani; Adalgisa, Madlle. Sinico; and Norma by Madlle. Titiens.

Conductor—SIGNOR ARDITI.

Prices—Dress circle, 7s.; upper boxes, 5s.; pit, 5s.; gallery stalls, 4s.; gallery, 2s.; pit stalls, 15s.; private boxes, one guinea and upwards.

Notice.—The usual restriction to evening dress not enforced.

Commence each evening at Eight o'clock. Doors open half-an-hour previous.

Box-office of the Theatre open daily.

CRYSTAL PALACE.—THIS DAY, SATURDAY.—

LAST GRAND OPERA CONCERT AND AFTERNOON PROMENADE.
Madlle. Titiens, Madlle. Sinico, Madlle. Sarcita, Madame Trebelli, Signor Stagno, Signor Carillon, Signor Foll, and Mr. Santley. Admission five shillings; or by guinea season tickets; reserved stalls, half-a-crown extra.

MR. ALFRED MELLON has the honor to announce that his Fifth Annual Series of Concerts will commence at the Royal Italian Opera, Covent-garden, on Monday, August 7th. Private boxes, £2 2s., £1 1s., and 10s. 6d.; dress circle, 2s. 6d.; promenade, amphitheatre stalls, and amphitheatre, 1s.

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MR. FRANK ELMORE will sing "ALICE, WHERE ART THOU?" (Ascher) at the Crystal Palace, on Tuesday next, August 1.

MR. CUMMINGS will sing "THOU ART SO NEAR AND YET SO FAR," (Reichardt) at the Crystal Palace, on Tuesday next, August 1.

MADLLES. EMILIE AND CONSTANCE GEORGI. All communications respecting engagements for public or private Concerts, Oratorios, &c., are requested to be addressed to the care of Mr. JARRETT, at Messrs. Duncan Davison and Co., 244 Regent-street.

MR. ALBERTO LAURENCE, Primo Baritone of the Royal English Opera Company, having finished his operatic tour, is now in town, and at liberty to accept engagements for Oratorios, Operas, Concerts, &c.—Address—No. 2, Fitzroy-street, Fitzroy-square, W.

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Professor and Miss Anderson's Farewell Season

In this Country in the

WORLD OF MAGIC AND SECOND SIGHT.

FREDERIC MACCABE, the Great Ventriloquist and Mimic, Will make his First Appearance in London.

PROFESSOR ANDERSON, in bidding his patrons farewell (prior to his departure for Australia), feels that he has a duty to perform, and that is, that his name as the Greatest Magician of modern times may be handed down to posterity—a name which has already outlived those of Bosco, Houdin, Frikel, Hermann, Robin, and others.

On MONDAY, 31st July, 1865, Professor Anderson will have the honor of commencing his FAREWELL SEANCES IN WONDER WORLD, as performed by him before H.M. the Queen, H.R.H. the Prince Consort, the Prince of Wales, and a brilliant assemblage, and which is here testified by the following communication:—

(Copy.)

"Balmoral, August 27, 1849.

"Mr. Anson is commanded by her Majesty to express to Mr. Anderson the great satisfaction which her Majesty has derived from his entertainment of Natural Magic this day at Balmoral."

Professor Anderson has also performed before the whole of the Monarchs of Europe, and he begs to state that his representations this season will eclipse anything in the Art Magique that has ever before been attempted or seen in this or any other country.

Every art known to the Hindoos, Chinese, Egyptians, and the whole arcana of Magic, will be produced, from the earliest period down to the present day.

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Miss LIZZIE ANDERSON will perform, for the first time in England, the original GREAT INDIAN BASKET TRICK, as performed before Jung Bahadoor, Rajah of Nepal.

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PART II.

Frederic (the Great) Maccabe, the Modern Valentine Vox, in his new entertainment, "BEGONE DULL CARE," in which he will introduce Miss MARY MAY.

PART III.

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The lap of earth with gold and silver teems,
To me thy clear proceeding brighter seems
Than golden sands, that charm each shepherd's gaze
How without guile thy bosom, all transparent
As the pure crystal let's the curious eye
Thy secrets scan, thy smooth, round pebbles count!
How, without malice murmuring, glides thy current!
O sweet simplicity of days gone by!
Thou shun'st the haunts of man, to dwell in limpid fount!"

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LIFE OF JOHN SEBASTIAN BACH.

CHAPTER VII.—(Continued from page 445).

There are many good composers and skilful virtuosi, for all instruments, who are not capable of teaching others what they themselves know, or can perform. Either they have not combined sufficient attention with the practice, by which their natural capacity was developed, or they have been led by good instruction to a certain point on the shortest way, and have left to their teachers the task of considering why any thing must be done so or so, and not otherwise. When such performers are well informed, their practice may be very instructive to beginners, but they cannot give instruction in the proper sense of the term. The fatiguing path of self instruction, on which the learner goes astray a thousand times before he reaches or discovers the goal, is perhaps the only one that can produce a perfectly good teacher. The frequent fruitless attempts and errors, make him gradually acquainted with the whole domain of art; he discovers every obstacle to his progress, and learns to avoid it. This way is indeed the longest; but he who has energy in himself will still accomplish it, and as a reward for his exertions learn to find his goal by a way which will be the more agreeable. All those who have founded a school of music of their own, have attained to it by such fatiguing ways. The new, more pleasing road discovered by them was what distinguished their schools from others. This is the case with the school of Bach. Its founder long wandered about, had attained the age of above thirty years, and gradually increased his powers by constant exertion before he learned how to conquer all difficulties and obstacles. But at the end he was rewarded by the discovery of the most beautiful and delightful road that is, perhaps, to be found in the whole domain of the art. Only he who knows much can teach much. Only he who has become acquainted with dangers, who has himself encountered and overcome them, can successfully teach others how to avoid them. Both were united in Bach. His teaching was therefore the most instructive, the most proper, and the most secure that ever was known, and all his scholars trod, at least in some one branch of the art, in the footsteps of their great master, though none of them equalled much less surpassed him.

I will first speak of his instructions in playing. The first thing he did was to teach his scholars his peculiar mode of touching the instrument, of which we have spoken before. For this purpose, he made them practise, for months together, nothing but simple passages for all the fingers of both hands, with constant regard to their clear and clean touch. Under some months, none could get excused from these exercises; and according to his firm opinion they ought to be continued at least from six to twelve months. But if he found that any one after some months' practice began to lose patience, he was so obliging as to write little connected pieces, in which those exercises were combined together. Of this kind are the "Six little Preludes for Beginners," and still more, the "Fifteen two-part Inventions." He wrote both down during the hours of teaching, and attended only to the momentary want of the scholar. But he afterwards improved them into beautiful, expressive little compositions. With this exercise of the fingers, either in single passages, or in little pieces composed on purpose, was comprised the practice of all the ornaments (flourishes) in both hands. Hereupon he immediately set his scholars to his own greater works, which, as he well knew, would give them the best means of exercising their strength. In order to lessen the difficulties, he made use of an excellent method: this was, first to play to them the whole piece which they were to study, saying "so it must sound." It can scarcely be imagined how many advantages this method has. If, by the pleasure of hearing such a piece played through at once in its true character, only the zeal and inclination of the scholar were excited, the advantage would be, even then, very great. But by giving to the scholar at once an idea how the piece ought to sound, and what degree of perfection he has to aim at, the advantage or this method is far greater still. For without such a means to facilitate the acquisition, the scholar cannot learn either, except gradually, as he conquers the mechanical difficulties, and even then perhaps but very imperfectly. Besides, the understanding here comes into play, and under its direction the fingers will obey much better than they could without it. In a word, the pupil has an ideal in his mind, which renders the difficulties in the given piece easier to the fingers; and many a young performer who scarcely knows how to make sense of such a piece after years' practice, would perhaps have learnt it very well in a month, if he had once heard it played to him in its proper connection, and with a due degree of perfection.

Bach's method of teaching composition was equally sure and excellent. He did not begin with dry unnecessary counterpoints, as was done by other teachers of music in his time; still less did he detain his scholars with calculations of the proportions of the notes, which in his opinion were not for the composer, but for the theorist and the instrument maker. He proceeded at once to the pure thorough bass,

in four parts, and insisted particularly on the writing out of these parts separately, because thereby, the idea of the pure progression of the harmony is rendered the most evident. He then proceeded to choral melodies or Psalm tunes. In the exercises he at first set the basses himself, and made the pupils invent only the alto and tenor to them. By degrees he let them also make the basses. He everywhere insisted not only on the highest degree of purity in the harmony itself, but also on natural connection and flowing melody in all the parts. Every connoisseur knows what models he has himself produced in this kind; his middle parts are often so smooth and melodious, that they might be used as upper parts. He also made his pupils aim at such excellencies in their exercises; and till they had attained a high degree of perfection in them he did not think it advisable to let them attempt inventions of their own. Their sense of purity, order, and connection in the parts must first have been sharpened by the inventions of others, and have become in a manner habitual to them, before he thought them capable of giving these qualities to their own inventions. Besides this he took it for granted that all his pupils in composition had the ability to think musically. Whoever had not this received from him the sincere advice, not to apply to composition. He therefore refrained from beginning, as well with his sons, as with his pupils, the study of composition, till he had seen attempts of theirs, in which he thought he could discern this ability, or what is called musical genius. Then when the above-mentioned preparations in harmony were ended he took up the doctrine of fugues, and made a beginning with those in two parts, &c. In all these, and other exercises in composition, he rigorously kept his pupils first to compose entirely from the mind without an instrument. Those who wished to do otherwise, he called in ridicule, "Harpichord Knights." And, to pay constant attention, as well to the consistency of each single part in and for itself, as to its relation to the parts connected and concurrent with it. No part, not even a middle part, was allowed to break off before it had entirely said what it had to say. Every note was required to have a connection with the preceding; did any one appear of which it was not apparent whence it came nor whither it tended, it was instantly banished as suspicious. This high degree of exactness in the management of every single part, is precisely what makes Bach's harmony a manifold melody. The confused mixture of the parts, so that a note which belongs to the tenor is thrown into the counter-tenor and the reverse; farther, the unreasonable falling in of several notes in simple harmonies which, as if fallen from the sky, suddenly increase the number of the parts in a single passage, to vanish in the next following, and in no manner belong to the whole, is not to be found either in himself or in any of his scholars.

He considered his parts as persons who conversed together, like a select company. If there were three, each could sometimes be silent and listen to the others till it again had something to the purpose to say. But if in the midst of the most interesting part of the discourse some uncalled and importunate notes suddenly stepped in and attempted to say a word, or even a syllable only, without sense or vocation, Bach looked on this as a great irregularity, and made his pupils comprehend that it was not to be allowed. With all his strictness in this point he allowed his pupils in other respects, great liberties. In the use of the intervals, in the turns of the melody and harmony, he let them attempt whatever they would and could, only taking care to admit nothing which could be detrimental to the musical euphony, and the perfectly accurate and unequivocal expression of the intrinsic sense, for the sake of which, all purity of harmony is sought. As he has himself attempted everything possible, he liked to see his scholars do the same. Other teachers of composition before him, for instance, Berardi, Bononcini, and Fux, did not allow so many liberties. They were afraid that their pupils might thereby get entangled in dangers, but thus evidently prevented them from learning to overcome dangers. Bach's mode of teaching is therefore undoubtedly better, and leads the pupil further. In general he does not confine himself, as did his predecessors, merely to the purity of the harmony, but everywhere pays attention to the other requisites of a truly good composition—namely, to unity of character through a whole piece, to diversity of style, to rhythm, melody, &c. Whoever desires to become acquainted with Bach's method of teaching composition, in its whole extent, finds it duly explained in Kirnberger's "*Kunst des reinen Satzes*," (Art of Pure Composition.)

Lastly, as long as his scholars were under his musical direction, he did not allow them to study or become acquainted (besides his own compositions) with any but classical works. The understanding, by which alone what is really good is apprehended, develops itself later than the feeling, not to mention that even this may be misled and spoiled by being frequently engaged on inferior productions of art. The best method of instructing youth, therefore, is to accustom them to what is excellent. The right understanding of it follows in time, and can then still farther confirm their attachment to none but genuine works of art.

With this admirable method of teaching, all his scholars became dis-

tinguished artists, one more than another indeed, according as they either came sooner into his school, or had in the sequel more opportunity and encouragement, farther to perfect and to apply the instruction they had received from him. His two eldest sons, however, William Friedemann, and Ch. Ph. Emanuel, were the most distinguished among them; certainly not because he gave them better instruction than his other pupils, but because they had, from their earliest youth, opportunity in their father's house to hear good music and no other. They were therefore accustomed early, and even before they had received any instruction, to what was most excellent in the art; whereas the others, before they could participate in his instructions, had either heard nothing good, or were already spoiled by common compositions. It is a proof of the goodness of the school, that, notwithstanding these disadvantages, even these scholars of Bach all acquired a high proficiency in the art, and distinguished themselves in one or other of its branches.*

His oldest scholar was John Caspar Vogler, who received instructions from him already at Arnstadt and Weimar, and even according to his master's testimony, was a very able performer on the organ. He was, first, organist in Weimar, and at last burgomaster of that city, still retaining his place as organist. Some choral preludes for an organ with two rows of keys and pedal by him, were engraved in 1737.

ROYAL ITALIAN OPERA.

(Times—July 24.)

The last dramatic work of Meyerbeer—the long-talked of and eagerly expected *Africaine*, the opera his conditions for the performance of which were so perpetually changing and so difficult to satisfy, and which, instead of adding fresh laurels to his brow while living, was destined to serve for his apotheosis, has at length been heard in England. An Italian version was produced on Saturday night before a densely thronged house, with that scenic completeness and profuse magnificence to which the manager of the Royal Italian Opera invariably accustoms the supporters of his theatre when any of the grand spectacular operas of the French stage are in question, and with a success that was never for one instant doubtful.

That we have heard the *Africaine* of Meyerbeer as Meyerbeer conceived it, or even as Meyerbeer's trustees have sanctioned its representation at the Paris Opera, must not be supposed. The simple fact is that the work as he left it was impracticable on our stage. No matter what its attractions, an opera lasting nearly six hours would wear out the endurance of the most insatiable amateur. Even in Paris, where such lengthy exhibitions are in vogue, the six hours' music has been reduced to something less than five. Here, with masterly skill, Mr. Costa has further reduced the five hours to under four; and thus we have a performance of reasonable duration, though frequently, it cannot be denied, at the serious expense of the composer, and to the manifest subversion of his design. What was done, however, with *Guillaume Tell*—nay with Meyerbeer's own *Huguenots* and *Prophète*—has been done, a little more ruthlessly it must be admitted, with the *Africaine*. One very important result became evident on Saturday night. There was scarcely a tedious moment, and at a quarter of an hour before midnight the vast audience which had sat from 8 o'clock, patiently listening to the *chant du cygne* of the great composer whose music had so often enchanted them, rose from their places but little the worse for the attention bestowed and the pleasurable excitement received. Such at least was our impression.

The plot of the drama, constructed by the late Eugène Scribe upon certain imaginary adventures of the Portuguese navigator, Vasco de Gama, has so often been narrated in print since the *Africaine* was first brought out at the Théâtre Impérial de l'Opéra (April 28), that we are spared the necessity of reviewing it in detail. A condensation of the sufficiently intelligible "argument" of Mr. T. J. Williams, author of the English translation printed side by side with the Italian version of the *libretto*, will answer every purpose.

"Vasco de Gama, an officer in the Portuguese navy, persuaded of the existence of lands with which his countrymen are unacquainted, applies to the Royal Council of Portugal for means to prosecute his researches, procuring, as arguments, two slaves purchased by him, during a previous expedition, in an African mart, whose features, garb, &c. show that they are of a race unknown to Europeans. The superstitious bigotry of the Council (among whom figures the 'Grand Inquisitor') leads, not only to the rejection of Vasco's application, but to his being arrested and thrown into a dungeon. His captivity is shared by his slaves, Selika and Nelusko, the former of whom has

become enamoured of her master, while she herself is beloved by her companion in bondage, Nelusko. Vasco, however, is released from prison through the intervention of Inez, wife of Don Pedro, between whom and Vasco a deep attachment had long existed, and who has sacrificed her own happiness to save his life. Don Pedro has meantime become possessed of Vasco's plans, and obtaining the command of a ship, sets sail, hoping himself to carry out the projected discoveries of his rival, and reap the reward of his genius and enterprise. Don Pedro takes with him his wife Inez, and the slaves, Selika and Nelusko, consigned to Inez by their former master. As the ship approaches the Cape of Storms it is overtaken by a vessel carrying the same colors, and commanded by Vasco himself. Notwithstanding their mutual hate, Vasco goes on board Don Pedro's ship to caution him against the dangers with which navigation in those latitudes is fraught. A quarrel ensues, during which the ship (through the machinations of Nelusko) is suddenly boarded by Indians, who take the crew prisoners, and carry them away to a land rich in tropical beauty, and of which Selika proves to be the Queen—she having been captured by Africans on an occasion when, tempest-tossed, her bark had drifted from her native shores, and thus been made a slave. Don Pedro and his companions are immediately put to death; but Selika, to save the life of Vasco, informs her subjects that a marriage had been contracted between herself and the young Portuguese during her captivity in Europe. Overcome by gratitude, Vasco is on the point of forgetting his first love, when of a sudden the voice of Inez is heard, as she and her attendants are led to the sacrifice, bewailing her fate, and bidding adieu to her native land. The well-known accents at once revive in Vasco's breast all his early affection. Selika, finding that her love is unreturned, determines on vengeance; but her better nature gaining the ascendant, she restores the lovers to liberty. Unable, however, to endure the torment of unrequited passion, she resolves to die under the shadow of the manacilla, the poisonous exhalations from the foliage of which lull her into a trance. Awakened by the signal gun, announcing the departure of Vasco and Inez, to whose happiness, Don Pedro dead, there is no longer a barrier, Selika utters a passionate farewell to Vasco, and, overcome by the deadly emanations from the tree beneath whose branches she still lies prostrate, the unhappy Queen expires in the arms of her faithful and attached Nelusko."

The story does not look very attractive at a glance, and this without reference to its singular improbabilities. Of what country Selika is Queen we are left to conjecture. Some of the French critics take for granted that it is the island of Madagascar; but how reconcile this with the architecture of the temples, &c., which form such conspicuous objects in the *tableau* Mr. Beverley has painted for the fourth act, and for which he has the authority of Paris? How, too, can we reconcile it with Scribe's own instructions to the stage manager—"Le Grand Prêtre de Brahma;" "Indiens de divers castes," &c. And, lastly, how with the first words which, in the same scene, he puts into the mouth of Nelusko,—

"Nous jurons par Brahma,

Par Wichnou, par Siva,

"Ces dieux dont l'Indoustan révère la Puissance"?

True, we do not look to M. Scribe for any precise revelation of the mythology of the East, any more than to M. Assolant for an exact delineation of the manners and customs of the British Isles; but before accepting Madagascar as the queenland of Selika it is natural we should wish these points cleared up. It mattered little, however, to Meyerbeer, whose lively fancy peopled this mysterious world with priests and temples, trees and creatures of his own imagining; who could fashion for himself a Selika and Nelusko worthy to be placed beside his highest poetical creations; who could find music even for so contemptible a person as—despite his yearning after perilous adventures—we cannot but style Scribe's Vasco de Gama; and who could turn so horrible an incident as a young and beautiful woman gradually expiring under the deadly influence of the manchineel tree to such purpose as to get out of it one of the loveliest musical scenes in existence. Meyerbeer liked to deal with incongruous masses; and to his ardent imagination the lay-figures of inquisitors, counsellors, bishops, Indians, "Malgaches des deux sexes," priests of Bramah, and what not, soldiers, sailors, wrecked ships, adventurous navigators in search of new worlds, &c., which the prolific Scribe jumbled together pell-mell, and presented him for an opera-book, as one might present a child with a Noah's Ark, offered materials out of which he could raise yet one more superb-musical structure to add to his renown. However we may unreservedly condemn the book of the *Africaine*, as unworthy alike of Scribe and of Meyerbeer, we cannot but own that had the *Africaine* not been set to music we should have lost some of the composer's rarest inspirations, and have been left unacquainted with a rich mine of melody that would have died with its possessor. But into a consideration of the merits of the most important and most durable part of the *Africaine* we shall not presume to enter on the mere strength of such superficial acquaintance as can be obtained through a single hearing. There is hardly a piece in the opera, solo or concerted, that does not contain something worthy note; nor is

* We here speak only of those scholars who made the art their chief occupation. But Bach, had besides these, a great many other scholars. Every dilettante living in his neighbourhood, desired at least to be able to boast of having enjoyed the instructions of so great and celebrated a man. Many too gave themselves out for his scholars, without ever having been so."

there a piece which is not thoroughly characteristic of its author. Even the many curtailments fail to hide this from attentive hearers to whom the previous operas of Meyerbeer are familiar. Each of the five acts, in a musical sense, forms a "tableau" in itself, leading gradually and naturally to a climax; and parts of the second and third acts, which have been far less warmly eulogized than the rest, are really as good as anything else. About the first act, with its imposing *finale*, there can scarcely be two opinions; while the fourth—where the scene is no longer in Europe, but in the glowing East—is painted in those gorgeous colors which Meyerbeer knew so well how to lay on when excited by a theme that pleased him. Here occurs the impassioned and beautiful duet for Selika and Nelusko, which French critics have compared with the duet between Valentine and Raoul, in the *Huguenots*, but which is about as unlike that dramatic masterpiece as one thing can be unlike another. The fifth and concluding act, where Selika dies under the Mancanilla, while Vasco de Gama sneakily deserts her, in company with a woman of whom he is no more worthy than of herself, is a genuine "Song of the Swan." Happy the master whose last melodious inspiration could so eloquently prove how great a loss he was to the art he professed and adorned.

The first performance of the *Africaine*, if not a model performance, was, considering that there had been only three rehearsals, one of the most remarkable ever heard. Although the music is far from being the most elaborate Meyerbeer has composed—much less elaborate, for instance than the music of the *Prophète*,—it is crowded with ingenious contrivances and delicate points, exacting the nicest attention. The members of the orchestra, under Mr. Costa, performed their duties admirably; and it was pleasant to listen to so hearty a recognition of their merits as the roar of applause from every part of the house that followed their execution of the unison interlude which separates the penultimate scene from the last. The device of making all the violins, violas, and violoncellos play a passage in unison, on the fourth string, accompanied by clarinets and bassoons, may not be precisely new (Spohr has something of the kind in his Third Symphony), but here the melody is so broad, and (to be technical) the leap of an interval of a tenth, from low A to middle C, has so peculiar an effect of sonority, that the impression created in Paris (where it is nightly called for again), as well as in London, is intelligible enough. For his Selika and Vasco it appears that Meyerbeer himself is answerable. We may say at once that Herr Wachtel has taken great pains with Vasco, much of the music of which he sings better than that of any other part he has hitherto essayed in London. Mdlle. Pauline Lucca, in Selika, shines both as actress and singer. She throws her whole soul into the character and makes the audience share her enthusiasm. Nothing can be more original than her appearance in her hybrid Indian costume. Signor Graziani, too, does his utmost to impart both dramatic and musical interest to Nelusko, and, thanks to his noble voice, fulfils the last condition, if he in some measure fails to accomplish the first. The music of Inez could hardly be entrusted to a singer better calculated to give effect to it than Mdlle. Fioretti; but she can neither look nor act the character—her *emboupoint* incapacitating her for the first, her habitual frigidity for the last. The subordinate characters—especially the Grand Inquisitor by Herr Schmid, Don Pedro (Vasco's at first successful rival) by Signor Atti, Don Diego, by Signor Capponi, and the High Priest of Braham, by Signor Tagliacoco—are carefully sustained; and, indeed, the "ensemble," including the chorus, which has no small responsibility, is remarkably efficient. Mr. Beverley has done his part to perfection. The *Tableau* of the fourth act, with its Eastern temples, its pagodas, its monster idols on pedestals, and its bright sky, which helps to bring out everything in bold relief, and perhaps still finer, that of the concluding scene—the scene of the Mancanilla, with the gigantic poison-exhaling tree, filling up the middle of the stage, and a sea of deceptive and real in the background as the glittering lake of the Four Cantons in *Guillaume Tell*—are masterpieces of art, beautiful as pictures without reference to their magical stage effect. The costumes—characteristic, new, and bright—tell of a lavish expenditure, creditable to the management, and at the same time due to Meyerbeer, to whose works the Royal Italian Opera, since 1848, when the *Huguenots* was first essayed, is so largely indebted; while in the fourth act—with its "sacrificers," its priests and priestesses of Braham, Vishnu, and the rest, its bayaderes, its Amazons, with gilded shields and spears and helmets, its guards, its slaves, its picturesque ballet, and what not—the directing hand of Mr. A. Harris has again performed wonders.

The opera was received with unanimous favor from beginning to end; after each act (as a matter of course) the principal singers were summoned—Mdlle. Lucca being twice called forward at the end of the opera; and last, not least, the same compliment was most appropriately paid to Mr. Costa.

There are to be no less than six performances during the current week—to-night *Faust e Margherita* (Mdlle. Adelina Patti as Margherita); on Wednesday an act of *Don Pasquale*, an act of *La Traviata*, and the garden-scene from *Faust*—for the "benefit" of Mdlle. Patti; on Friday

the *Barbiere*; and on Tuesday, Thursday, and Saturday (the last night of the season) the *Africaine*.

(Times—July 27.)

There was a miscellaneous entertainment last night, for the benefit of Mdlle. Adelina Patti, as attractive as any in our remembrance where the chief object has been the exhibition, under varied conditions, of the talent of a single artist. The programme comprised the first act of *Don Pasquale*, the first act of *La Traviata*, and the "garden-scene" from *Faust e Margherita*. About Mdlle. Patti's lively and piquant impersonation of the impetuous widow, Norina, we have but recently spoken in terms of unqualified praise. The single scene from *La Traviata*—in which occurs the "Brindisi," the duet with Alfredo (Signor Brignoli), and the famous *cavatina*—was just enough to make the audience regret that any part in the dramatic career of so fascinating a Violetta—a Violetta as free from insipid conventionality as it is full of animation, intelligence, and charm—should be withheld. Nevertheless, perfect as were both of these, the crowning incident of the evening was the "Garden Scene" from M. Gounod's captivating *Faust*—a scene in its way unique, and, as presented last night, not easily to be forgotten. Of all the Margarets that have appeared on the London stage the Margaret of Mdlle. Patti is incomparably the best. Each of the others has some particular quality to recommend it; but hers combines a realization of the poet's conception with an absolutely faultless execution of what the musician has set down. "The poet" does not mean the author (or authors) of the French "libretto," but Goethe, who created Margaret, and whose exquisite creation could not be more exquisitely embodied. By the most refined exercise of art Mdlle. Patti can make the beautiful purity of Margaret shine through even her most impassioned utterances. When the entire soul of the helpless maiden is absorbed in the one predominant, irresistible feeling, she is as guileless as before the sanctity of her home has been invaded. If this is not the true reading, so much the worse. Otherwise interpreted Margaret looks a mere common-place being, stricken with a sensuous love not worth our sympathy. Happily it is the only acceptable reading, and those who complain that it is M. Gounod's unconsciously pay M. Gounod a compliment, seeing that though a Frenchman he has been able to perceive the real Margaret of Goethe through the melodramatic fog of MM. Barbier and Carré, and to bring her before us in a musically congenial shape. There is not a melodious phrase put into the lips of Margaret but reminds us forcibly of Margaret's innocence. Glowing with extatic fervor as is the duet with Faust, where the unsuspecting heart of the poor girl is irretrievably lost, it tells this tale from first to last. Sung and acted by Mdlle. Patti and Signor Mario (a Faust well mated with such a Margaret) in perfection, this duet, last night, made a deep impression upon the audience, and was rapturously applauded. How Mdlle. Patti sings the plaintive ballad of the "King of Thule," and how she executes the brilliant *Air des Bijoux* every musical amateur knows. To describe the other parts of the performance (in which Signor Atti, a capital Mephistopheles, and Mdlle. Honoré, an excellent Siebel, took part) would be superfluous. In *Don Pasquale* Mdlle. Patti's associates were Signor Ronconi (Don Pasquale), Signor Mario (Ernesto), and M. Gasier (Malatesta).

The evening was a series of triumphs for the gifted artist, with "recalls" and bouquets too many to enumerate.

HER MAJESTY'S THEATRE.

(Times—July 24.)

The revival of *Semiramide*, with Mdlle. Titiens as the Queen, and Madame Trebelli as Arsace, has afforded singular gratification to the admirers of Rossini. Among serious operas there is nothing more legitimately Italian than this splendid composition, and only those who have been thoroughly trained in the Italian style of vocalization can sing the music with the indispensable fluency. It is highly creditable to Mdlle. Titiens, who was educated in the German school, which has little in common with the Italian, that she should have made herself mistress of a style wholly foreign to her earliest associations. We should bear in mind that the music of *Medea*—Cherubini's *Medea*—is essentially of a different character from the music of *Semiramide*; and it by no means follows that the singer who can shine in one must necessarily shine in the other. How Mdlle. Titiens gave the almost everywhere declamatory music of Cherubini it is unnecessary to remind our musical readers. No one acquainted with her talent, however, was surprised at this, any more than at the forcible dramatic portraiture she presented of the terrible heroine of Euripides. High and taxing as is the part from one end to the other, her exceptional means enabled her to master with ease all its difficulties, and to remain fresh and unfatigued to the last. That she should be scarcely less successful in Rossini's more florid and melodious music—music seldom declamatory except in

recitative—is remarkable. Four seasons ago she essayed Semiramide, but did not succeed in creating an impression worthy of her fame. The interval, however, has been well employed, and Mdlle. Titiens, besides acting the part as no one but Madame Grisi has acted it since Pasta, executes the music with a vigour and brilliancy hardly too much to be admired. Another very noticeable feature of this performance is the Arsace of Madame Trebelli. Never before have the merits of this accomplished singer—the rightful successor of Alboni, as her Arsace has shown—been allowed so fair an opportunity of winning unanimous recognition. Madame Trebelli is more entirely at home in the florid music of Rossini than any other *contralto* that could now be named. She throws, moreover, a fire into her histrionic delineation of the character to which no preceding Arsace has accustomed us. The two grand duets with Semiramide, and the two grand airs, “*Eccomi alfin' in Babylonia*” and “*In si barbara sciagura*,” are models of Rossinian singing and excite an enthusiasm easy to understand. The Assur is Signor Agnese, who enjoys a high reputation at the Italian Opera in Paris, and certainly cannot be charged with any lack of energy. Signor Marcello Juncà is an excellent High Priest, and Signor Stagno, the very best Idreno (perhaps the smallest of Rossini's tenor parts) we remember. It is worth attending a performance of *Semiramide* to hear the brilliant overture so brilliantly played by the band under Signor Arditi, or to hear the choruses in the opening scene, and in the grand finale to the first act.

Another revival, *Un Ballo in Maschera*, deserves notice, if only in justice to Mr. Santley, not only the best Renato ever seen at either of our Italian Opera-houses, but whose singing of the air, “*E sei tu che macchiavi*,” containing the pathetic lament, “*O dolcesse perduto!*” shows how the fullest perfection of expression may be reached without the slightest exaggeration, and is a striking example of the difference between true and false sentiment. Madame Harriers-Wippen is an extremely careful and intelligent Amelia, Signor Carrión a competent Riccardo, Mdlle. Sarolta (six years ago at Mr. E. T. Smith's Italian Opera in Drury Lane) the liveliest and sauciest of Pages, and Madame Trebelli the best of Ulricas.

Mdlle. Ilma de Murska having taken her departure, the part of the Queen of Night, in *Il Flauto Magico*, now devolves upon Miss Laura Harris, who gives the two trying and difficult airs with extraordinary spirit, and so much to the satisfaction of the audience that they compel her to repeat them both—no small distinction for so youthful a *débütante*. A second change in the cast of this delightful opera is Signor Juncà, vice Herr Wolrath, as Sarastro—a vast improvement; and a third, Signor Gardoni, vice Herr Gunz, as Tamino. Signor Gardoni is always welcome—welcome not only for his agreeable voice and pure Italian method, but for his graceful and unaffected style, which in such an air as “*Ah cara imagine*” finds an advantageous medium of expression.

La Nozze di Figaro, which was announced for Saturday night, was postponed in consequence of the indisposition of Mdlle. Titiens, and *Il Flauto Magico*, substituted—Mozart for Mozart. This was the last night of the subscription season. Nevertheless, Mr. Mapleson advertises eight additional performances “at reduced prices.” The operas set down for the present week are *Faust* (to-morrow night and Saturday), *Lucresia Borgia* (Wednesday), and *Robert le Diable* (Thursday)—*Faust* and *Robert* for the first time this season at Her Majesty's Theatre.

Jubal's Organ.

Of all the grandest instruments design'd
By mortals to adorn the holy lays
Of modern music's magic spells of mind,
The Organ best deserves the palm of praise.
The scientific fugue was never twin'd
By art-assisted skill so many ways,
As, by its meted music-making wind,
Which promptly the Performer's will obeys.
This triumph of invention crowns the deeds
That Moses tells us Jubal's brow array'd
When first he joined the Organ's vocal reeds,
And, beautifying Nature, sweetly play'd.
This was his Organ. Blended now in one,
We hear an Orchestra in our's alone.

WIESBADEN.—*Des Sängers Fluch*, by A. Langert, is shortly to be brought out.

STUTTGART.—The Royal Orchestral School will be opened on the 1st September, under the direction of Herr Carl Eckert. The following is a list of the professors: Herr Singer, violin; Herr Debussere, viola; Herr Gottermann, violoncello; and Herr Steinhardt, double-bass. The course of instruction is gratis. Candidates for admission must be over sixteen years of age.

LETTERS TO THE EDITOR.

THE OPERA AT VIENNA.

SIR,—That grand desideratum, a good opera, seems still to be a thing of the future, as far as the inhabitants of this capital are concerned, and the *Recensionen*, one of the best conducted musical journals in Germany, does not draw a very flattering picture of the present state of affairs. “The operatic season,” it remarks, “has recommenced exactly where it left off, three months since. We find the same admirable resources, but the same slovenly *ensemble*; the same excellent orchestra, but the same wavering and sleepy chorus; the same satisfactory execution of some operas, as regards the individual parts, but the same want of anything like uniformity of style or artistic harmony; the same accidental success of many entire performances, but the same mode, unworthy a large capital, of representing many others; the same excellences in some of the artists, but the same total absence of stage-managership or sensible *mise-en-scène*; the same precise, dashing, spirited ballet, but the same deficiency of grace, taste, and a sense of the Beautiful; and, finally, the same *claque*, bound, *ex-officio*, to find everything lovely and admirable, but, also, the same critics, who are most heartily delighted when they can praise anything, but who do not shrink from calling what is bad, bad, though it be in an Imperial Theatre, and costs hundreds of thousands. We must not, however, be unjust; something has really been done during the vacation; the walls and ceiling have had a coat of fresh whitewash, and the dingy gilding has been furnished up with bread; the house looks more cleanly and cheerful.”

July is the month for stars and *débütants*. The proceedings were commenced by Herr Stiegele from Stettin. Every one felt inclined to make allowances for this gentleman as being a beginner, but the official organ informs us that he has been singing for years and is no longer a beginner. All the worse for Herr Stiegele, who, under the circumstances, it is but truth to assert, has not the slightest claim to appear in first-class characters at a first-class theatre. His voice, like that of so many German singers, allured by the salary of a tenor, is a barytone, forced upwards; it is weak, but in the middle notes not disagreeable; the upper notes are thin, squeaky, and out of tune. With regard to musical cultivation and acting, Herr Stiegele, despite the official journals, must be regarded as a beginner and nothing else. He appeared first as Gomez, in the *Nachtlager*, but even in this small and easy part was unable to fulfil the moderate expectations of a July audience. His second part, also, Max in *Der Freischütz*, passed over without attracting the slightest attention.

The second visitor, Mdlle. Tipka, from Wiesbaden, appeared as Marguerite in *Les Huguenots*, and, in direct opposition to the audience, was greatly applauded and frequently called on by the *claque*. She possesses, combined with great routine, just enough *bravura* capabilities to get through thick and thin; she always reaches the goal in view; how she does it is another thing. Some passages were, however, very nicely and correctly sung, but the lady wants taste, and, what is the worst, her voice has already lost the freshness of youth; it is unpleasant, and, especially in the higher notes, not always in tune; but this last fact may, perhaps, be attributed to nervousness.

With regard to Mdlle. von Teray, who sang the princess in *Robert*, it is enough to state, that, unlike the lady just mentioned, she brings us a youthful appearance and a fresh, though somewhat weak, voice. She was probably prevented by nervousness from giving her powers in the *bravura* line a fair chance. Furthermore, she does not appear to possess taste.

Another fair singer, Mdlle. Pappenheim, was at once engaged without any preliminary trial. She sang the princess in *La Juive*, and Aennchen in *Der Freischütz*, and consequently, appears destined to replace Mdlle. Schäfer-Hoffman. The young lady was warmly and frequently applauded, a fact to be attributed more to her family and birthplace (she is a Viennese, and a sister-in-law of Sonnenthal) than to the progress she has at present made. At any rate, it did not show much good feeling on the part of the management to present a young beginner to the public for the first time in so unthankful a part.

With respect to the Old Guard, there is not, as yet, much to record. After her great successes in other parts of Germany, Mad. Dustmann seemed fresher and younger than ever, and is in

excellent voice. The same holds good of Herr Walter, who, moreover, has been taking especial pains to attain a clear and correct pronunciation. Mlle. Telheim, on the contrary, was rather fatigued; she sang the Page's air in *Les Huguenots*, with a pathetically-sentimental expression, forming a glaring contrast with the words, the music, and the whole part. Even supposing the manager, the stage-manager, and the conductor, wanted the intelligence or the authority to direct the attention of the lady to her mistake, a little reflection on her own part would cause her to perceive it. She might, also, pay a little attention to her acting, bearing, and walk. The Marcel of Herr Rokitsansky, was an agreeably fresh and healthy performance; his Bertram, on the contrary, was especially flat and colourless. There had been a great talk of the chorus and *corps-de-ballet* being reorganised. The audience went filled with the joyous expectation of hearing fresher voices and of seeing younger faces; but, alas! how were they disappointed!

The foregoing remarks may proceed from a defective judgment, but they are sketched frankly. Print them or not, I am still your very faithful servant,

INGA PATAM (Bart.).

Dollmetscher-Hoff, July 24.

[Sir Inga Patam is thanked for his attention. We thought he was still at Seringapatam.

D. PETERS.]

A KICK FROM JONATHAN.

We learn that Mazzolini, the greatest dramatic tenor extant, will, after rescuing Grau's operatic enterprise from public indifference, give a few nights of genuine Italian Opera in this city, and thus permit his innumerable admirers once more to see and hear a first class tenor and excellent actor combined, a combination too rarely witnessed. Had either Gyo, Bagier, or Mapleson known their real interest, that artist would long since have been engaged in London and Paris, instead of some inefficient celebrity for whose services they paid dearly. London and Paris, however, are still deluded with the vain notion that Americans have no judgment, taste, or discrimination in musical and operatic performances. They fought hard against Bosio, when she came to London with high estimation in our Atlantic cities, and when forced to admit her superlative merit, and worked up to frenzied enthusiasm by her exquisite vocalization, they refused our public any credit for their just estimate. So with Badiali, whom they sneered at continually, as worn out, yet good enough for Yankees to applaud, until he sang down all the first rate baritones in either London or Paris, and then, forsooth, Mr. Bull and Mons. Crapeau coolly remarked that for once Yankee judgment was right. One critic only had the candor to acknowledge the mistake which London managers had committed in not engaging him years before. So obstinate, however, was the prejudice against singers with American indorsement, that for a long time no engagement was offered that incomparable baritone, and when engaged at last, Drury Lane's outside Italian Opera became his theatre of triumphant success. Prejudice still existed, and when a celebrated Irish vocalist got up an Italian Opera season at Dublin, and no other baritone could be obtained, Badiali got an offer there, coupled with such distrust as required from its conductor a trial before appearing! The conductor—a German, well versed in his department—proposed a special rehearsal, and received with astonishment Badiali's cool response that he needed it not. Under his instructions that conductor insisted upon Badiali's trial of some important pieces, and cheerful assent being given, the pianoforte was invoked. A very few bars only had been given of the first aria, when the conductor exclaimed, "Where on earth did you come from? You do not require any other passport. I'm satisfied." His first performance there swept a Dublin audience like a whirlwind. Adelina Patti's youth, training and first successes were obtained here, but when London and Paris owned her magic influence, their stubborn feeling against Yankee estimation of artists induced a persistent denial of credit to other than pure Italian lineage, education and taste. Patti's immense estimation in Europe is penetrating John Bull's hard head just now, and more condescension is manifested towards importations from America.

[The above is taken from a New York paper—*Watson's Weekly Art Journal*. Mr. Watson is not so polite in his phraseology as Mr. Dwight of Boston. Nevertheless, both H. Jarrett Esq. and A. Harris Esq. will cross the Atlantic by the next boat. Betting, 13 to 12 on either.

D. PETERS.]

WARSAW.—Herr Bilse, from Liegnitz, has been giving concerts here with very great success, since the 11th June. His orchestra consists of 40 performers.

THE MUSICAL SOCIETY OF LONDON.

The publication of the following may perhaps assist the deliberations of the council:—

DEAR SIR,—I am directed by the council to communicate to you the following resolutions passed at the meeting held last evening:—It was resolved that the duties heretofore discharged by the honorary secretary, the assistant secretary, and the sub-librarian, shall be the duties to be hereafter discharged by the paid secretary of the society. It was resolved that a paid secretary be appointed at a salary of eighty guineas per annum, to commence from the date of his appointment, and that he be subject to dismissal at any quarter day upon receiving three calendar months' notice. It was resolved that the election of the secretary be conducted by balloting paper, to be forwarded to each member of the council. It was also resolved that the election of the secretary be adjourned until Monday, August 7th, at eight o'clock p.m., and that in the meantime a copy of the resolutions relating to the duties, salary and mode of election of the secretary be forwarded to each member of the council, with the request that he would nominate to the office any gentleman whom he deemed competent, and whom he knew to be willing to undertake the office; such nomination to be sent to the honorary secretary, on or before Monday, July 31st, and that immediately upon the receipt of such nomination a balloting paper containing the names of all candidates for the office be sent to each member of the council, such balloting paper to be returned on or before Monday, August 7th. I am, dear Sir, yours truly,

CHARLES SALAMAN, Hon. Sec.

17, Edwards Street, Portman Square, W.—25th July, 1865.

We cannot but congratulate the council on the wisdom of the innovation upon which they have determined.

ROYAL GALLERY OF ILLUSTRATION.

(Communicated.)

Our readers will be glad to learn that a third season of Opera di Camera will be inaugurated on the 14th of next month, with every prospect of brilliant success. The present entertainment closes on the 12th, when we shall lose the services of Mr. and Mrs. German Reed and Mr. John Parry for a time; there will therefore be no vacation. On the opening night we shall have two novelties in the shape of an operetta (the libretto by Hamilton Alde) by Miss Virginia Gabriel, and one of the most popular of M. Offenbach's comic pieces. The former, entitled "*Widows Bewitched*," has already been heard and highly approved of by a select audience of professional gentlemen and leading amateurs, at a private performance; and the latter, in addition to a great success in Paris, is recommended to an English audience by a libretto from the pen of Mr. William Brough, who has infused into the French plot a good deal of English humour, and adapted it to the tastes of an English audience. Bad librettis are so much the rule, that we must hail with pleasure an exception, which allows us to enjoy a comic drama full of point and situation, as well as its musical illustration. The action takes place in the Flowery Land, in which a Scot sighs, *mirabile dictu*, to return to the Land o' Cakes, and is entitled "*Ching-Chow-Hi, or a Piece of China*." The Opéra Bouffe, for many years well received in this country, is gaining greater favor; and we hear that the forthcoming novelty is calculated to increase the desire for its more constant repetition. Mr. Reed has, we see, engaged Miss Augusta Thompson, Miss Henderson, Miss Pitt, Mr. Whiffin, Mr. Wilkinson, and Mr. Warboys.

LEIPSIC.—The Duke of Anhalt has bestowed the insignia, second class, of his order of Albert the Bear upon Dr. F. Brendel, the editor of the *Neue Zeitschrift für Musik*.—The members of the "Zöllnerbund" have just presented their director, Herr Lange, on the occasion of his birthday, with a policy of insurance of 5000 thalers, in consideration of the services he has rendered, for so many years, to the cause of male choral singing. A German contemporary expresses its conviction that such a present is worth more than all the goblets, laurel-wreaths, conductors' staves, &c., which are the usual forms taken by testimonials. We have no objection to this view of the question, but we must remark that it accords very meagrely with the raptures in which the contemporary, to which we have referred, generally indulges, when a musician receives a meaningless title, or an absurd order from the hands of some princelet or other, ruling a territory about as extensive as the Eel-Pie Eyot at Twickenham.

HERR SCHNORR VON CAROLSFELD, the representative of Herr Richard Wagner's Tristan, died the other day of typhus fever.

L'HISTOIRE de PALMERIN d'OLIVE filz du Roy
FLORENCE de MACDONNE et de LA BELLE GRASSE, fille de Remiclus, Empereur de Constantinople, by IEAN MAUGIN, dit le PETIT ANGEVIN. A perfect copy of this extremely rare Romance to be sold for SIX GUINEAS, (no diminution of price). Enquire of DUNCAN DAVISON & Co., 241, Regent Street.

TO MUSICAL LECTURERS AND PROFESSORS.

MR. JOSEPH GODDARD has the copyright of a few original MUSICAL LECTURES to dispose of.—136, St. Paul's Road, Camden-square, N.W.

"MUSICAL DEVELOPMENT,"

A NEW WORK

By **JOSEPH GODDARD.**

(SHORT ABSTRACT OF CONTENTS.)

- CHAP. I.—The essential relation between the two main characters of sentiment (instinctive and mental), and the two main sections of musical effect (melodic and rhythmic).
CHAP. II.—The exigency in expression which mental sentiment involves, is met in the structural plan of the modern classical instrumental works.
CHAP. III.—A comparative analysis of the spirit of the instrumental music of Haydn, Mozart, Beethoven and Mendelssohn.
CHAP. IV.—The intellectual rank of musical art.
CHAP. V.—Dramatic music: the principles on which the literary and musical plan of Opera should be based.
CHAP. VI.—The principles on which the literary and musical plan of Oratorio, or Grand Cantata, should be based.
CHAP. VII.—The influence of mental progress upon music.

The author begs to state that the above work has absorbed the greater part of his time and thought for five years, and that it is a painstaking endeavour to elucidate the general nature, scope, and position of the musical art. It is unnecessary to say, such labor as is here involved is not that in connection with music, calculated to prove remunerative. The work in question, however, being calculated to benefit musicians, as tending to elevate their art in general estimation, so far as mental analysis can do so, the author can conscientiously appeal to them for the means of insuring safe publication.

The promise of one hundred musicians to purchase a copy when the work is ready would constitute this means; and as this is all that is necessary for the immediate production of the book, the author urgently solicits all who feel willing to support it, not to delay communicating with him to that effect.

Price to Subscribers, 5s.

Among names already received are those of

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136, St. Paul's Road, Camden Square,
London, N.W.

NOTICES.

TO ADVERTISERS.—The Office of THE MUSICAL WORLD is at MESSRS. DUNCAN DAVISON & Co's., 244 Regent Street, corner of Little Argyll Street (First Floor). Advertisements received as late as eleven o'clock A.M., on Fridays—but not later. Payment on delivery.

TO PUBLISHERS AND COMPOSERS.—Music for Review must be forwarded to the Editor, care of MESSRS. DUNCAN DAVISON & Co., 244 Regent Street.

TO CORRESPONDENTS.

MR. ELLIS ROBERTS.—Next week.

DRAMATIC COLLEGE FETE.—Next week.

DEATH.

On Monday morning, July 25th, suddenly, Signor FONTANA, prompter of Her Majesty's Theatre.

The Musical World.

LONDON: SATURDAY, JULY 29, 1865.

To the Editor of the "MUSICAL WORLD."

SIR,—In the year 1856, the towns of Darmstadt, Mannheim, Wiesbaden, and Mayence*, agreed to unite the great and varied resources of their Vocal Associations and orchestras, for the purpose of celebrating an annual festival, like the Festivals of the Lower Rhine.

* Niederrheinische Musik-Zeitung.

The first Musical Festival of the Middle Rhine took place, accordingly, at Darmstadt, on the 31st August and 1st September, 1856, under the direction of Herren C. A. Mangold and L. Schindemeisser, the *Capellmeister* of the Court. The principal works performed were Handel's *Messiah* and Beethoven's *Sinfonia Eroica*. The singers were very good, and the instrumental solos were confided to Vieuxtemps, C. Paur, and Krüger (harp).

The second Festival, at Mannheim, in June, 1857, under the direction of Ferdinand Hiller, was marked by the performance of Mendelssohn's *Elijah*, and of Beethoven's Ninth Symphony. Among the soloists who distinguished themselves were Madlle. Bochkolz-Falconi, and Herr Laub, the violinist.—In September, 1858, the third Festival was celebrated, at Wiesbaden, by the execution of J. Haydn's *Creation*, Mendelssohn's 114 Psalm, and F. Schubert's grand C major Symphony, under the direction of Herr Vincenz Lachner, of Mannheim, and Herr J. B. Hagen, of Wiesbaden. Among the soloists were the tenor, Carl Schneider, and the pianist, Dionys Pruckner.

The events of the following year were not calculated to encourage festive gatherings, but, in 1860, the committee in Mayence got up another very numerous attended and most brilliantly successful Festival, on the 22nd and 23rd July. The works performed, under the direction of Herr Friedrich Marburg, were Handel's *Israel in Egypt*; Mendelssohn's *Walpurgisnacht*; scenes from Gluck's *Alceste*; Beethoven's Overture, Op. 124, and the same composer's Fifth Symphony. The soloists bore the well-known names of Louise Dustmann, Francisca Schreck, Schnorr von Carolsfeld, Kindermann, and G. Becker.

Despite the great and merited success of this fourth Festival, the series suddenly came to a stand-still. The circumstances which prevented the further development of a young artistic enterprise that had given such proofs of vitality, are unknown to us; but great credit is due to the city of Mayence, which decided, after a pause of four years, to celebrate this year the fifth of the Festivals of the Middle Rhine, and, it is to be hoped, permanently revive them. The success of the concert on the first day, Sunday, the 2nd July, manifested, as it was, by the applause of the general public, and of the professional musicians who were present in large numbers, will, at all events, act as an inducement for the continuation of the Festivals.

At Mayence, the large Fruit-Hall is, on such occasions, turned into a concert-hall, making a very comfortable and appropriate one, capable, with the galleries, of containing some two thousand persons. Its acoustic qualities, however, are not quite satisfactory, especially not for the solo voices and for the violins, but the numerous and powerful choruses, like the brass-instruments, are more independent of the masses of stone and timber.

Not only did the four allied towns contribute their more or less numerous contingents to the chorus, but their example was followed by all the Associations in their neighbourhood. Such was the case with that of Alzey (conductor, Ad. Felchner); Castel (H. Rupp); and Worms (Ed. Steinwarz). Darmstadt was represented by the Musikverein (C. A. Mangold), with 107 members; Mannheim (Naret-koning), by 73 singers; and Wiesbaden (J. B. Hagen) by 72. The principal body, however, was furnished, as a matter of course, by Mayence. It consisted of the members of the Cäcilienverein (A. Werner); of the Damen-Gesangverein; of the Liedertafel (Friedrich Lux—197), and of the four Male Vocal Associations, to which were added 76 boys' voices.

The chorus thus constituted formed not only an imposing but also a highly effective mass, both as regards sound and vocal ability. Under the direction of Herr F. Lux, it had been excellently drilled, a fact which rendered the success of Handel's oratorio *Judas Maccabeus* a certainty beforehand. The perfor-

mance was, indeed, exceedingly good, and, as regards the chorus, need not fear comparison with what is done at the great Festivals of the Lower Rhine. The numbers of the four different kinds of voices were well proportioned. The fact of the male voices being as numerous as they were afforded a gratifying proof that the Male-Vocal Associations which, in many places, are not at all well-disposed towards musical performances with full chorus, had taken a great interest in the matter, and that this feeling had caused them to attend the rehearsals regularly. Had this not been so, they could never have exhibited the precision they did. Only once did the chorus waver through the fault of the male voices. But Herr Lux showed himself to be a sterling conductor. Seizing the baton with a vigorous hand he soon brought the tuneful craft back again into the right course. The following are the relative numbers of the chorus: sopranos, 178; contraltos, 212; tenors, 154; and basses, 250, making a grand total of 794.

The orchestra comprised 57 violins, 20 tenors, 18 violoncellos, 15 double-basses, and doubled wind-instruments; increasing the trombones to six was, however, too much of a good thing. An organ of eighteen stops, built in the celebrated manufactory of Messrs. Ibach, Brothers, in Barmen and Bonn, and played by Herr Franz Weber of the latter town, gave a completeness to the effect of the other instruments and of the chorus. It was very creditable on the part of the committee to have the organ put up simply for the Festival, because in Germany, as has long been the case in England, people now miss the sound of this mighty instrument in the execution of oratorios in consequence of their having enjoyed more opportunity than formerly of noticing its magnificent effect. Though the organ in Mayence had only 18 stops (pedal included), its tone mingled most satisfactorily with the sound of the other instruments and of the voices, and once more proved, as the organs in the halls at Barmen, Elberfeld, and especially in the Gürzenich at Cologne had already done, that the Messrs. Ibach, taught by experience, are adepts in intonation and tuning, both very difficult tasks in *concert-organs*. The orchestra comprised 155 instrumentalists, so that there were altogether 956 performers on the platform.

On the first day, when the weather during the morning was rather doubtful, and the concert began at half-past ten, which, it must be confessed, was somewhat early, the hall was not completely full; but, on the second day, all the tickets, both for the early rehearsal and for the afternoon concert were sold in advance. Among the musical notabilities present were Herren Hiller, Bruch, Hompesch, of Cologne; Brambach, of Bonn; Reiss, of Cassel; Dietrich, of Oldenburg; Vierling, of Berlin; Lenz, of Coblenz; Van Eycken, of Elberfeld; Von Perfall and Wüllner of Munich; Scholz, of Hanover; Müller, Ignaz Lachner, Goltermann, of Frankfurt-on-the-Maine; C. A. Mangold, Neswada, of Darmstadt; Hagen, Jahn, Raff, of Wiesbaden; Naret-Koning, of Mannheim; Ole Bull, Jaell, Wieniawski, &c.

From what has been said the reader will of course be prepared to hear that the performance of the oratorio of *Judas Maccabæus* was highly satisfactory and worthy of the work. The fact of its being preceeded by the overture to *Die Zauberflöte*, gave dissatisfaction to many persons, and (supposing it was requisite to play a second overture, seeing that the oratorio has one of its own) even we are of opinion that an instrumental piece of a different character, one by Gluck, for instance, would have been more appropriate. The desire not to have the programme of a musical Festival without the name of Mozart, and the notion that the overture should be one that would open the Festival generally, influenced the committee probably in their selection.

Of the singers to whom the solos in the oratorio were confided, Herren Carl Hill, of Frankfurt-on-the-Maine, and Gustav Walter,

of Vienna, are already so advantageously known here on the banks of the Rhine, that it is scarcely necessary for us to endorse what we have so frequently said, on other occasions, concerning the fine voices and great vocal talent of these excellent artists, for Herr Hill, also, has long risen to be so considered. The higher the elevation, however, which these gentlemen have attained, the more strongly must we advise them to perfect themselves in an essential portion of the vocalist's art, namely their pronunciation, and to overcome any little defects which are here and there perceptible. These remarks apply not so much to the vowels as to the consonants. The tenor part of the Israelite was sung by Herr August Ruff, of Mayence, who is studying with Herr Koch in Cologne, and promises well.

Mdlles. Melitta Alvsleben, of Dresden, and Philippine von Edelsberg, of Munich, sang the soprano and contralto music of the solos and duets with success, though without producing a deep and lasting impression. This may result principally from want of practice in the peculiar expression requisite for oratorio singing. Madlle. Alvsleben possesses a pleasing, though not great, high soprano, combined with the purest intonation and by no means inconsiderable skill in the bravura style. She articulates well, and sings correctly, but wants profundity of feeling in the lyrically-melodious passages. In the air (A major): "Er nahm den Raub von Königen," we were sorry to miss the little ornamental shakes, having been convinced at the rehearsal on the second day—when the young lady sang the "Adler Aria" from the *Creation*, though it was omitted at the actual performance—that she was capable of executing them exceedingly well. In the duets—between the soprano and contralto, the too great difference in the quality of the voices prevented the latter from blending properly. Mdlle. von Edelsberg possesses, as most persons are aware, one of those rare organs which continue the peculiar, and, in her case, very full and fine tone of a contralto up into the lower notes of the soprano register. With such means, she might, and should, we think, obtain effects due not to her voice alone, but also to the animation lent it by a good style. One of the finest airs for contralto (in A major, with violoncello solo, No. 14), we are sorry to say, was left out; little inclined as we feel unconditionally to condemn omissions in Handel's oratorios, we could have wished, on this occasion, to have first heard both airs (contralto and soprano), and then the abbreviated transition (as it was executed), to the duet.

The proceedings on the first day were followed at 5 o'clock by an excursion to the Rheingau, in steamers gaily decorated with flags, and brilliantly illuminated when they returned.

After what we have said, we have but little to record concerning the performance on the second day. The principal fact worthy of mention is that this performance was very successful; nay more; in some of the works, for instance, in Mendelssohn's *Lobgesang*, there were not only no shortcomings on the part of the chorus, but, in some instances actually more go and fire than on the previous day. The concert was opened with Beethoven's Pastoral Symphony, the execution of which, considering the combination of instrumentalists from north and south, and the fact of there having been but one rehearsal with full band, may be termed highly satisfactory; especially striking was the "storm," given with the requisite vigour, and the greatest possible precision. This was not the case, we must confess, with certain delicacies of expression (not dependant upon the conductor) in the other movements, especially the Andante and Scherzo, where, for instance, the defective execution of the syncopated notes and the bad phrasing were unpleasantly noticeable.

Herr Walter, to whom was entrusted the only vocal solo, excited tumultuous applause by his rendering of Mozart's "Dies Bild-

niss ist bezaubert schön," and the audience would not be pacified till he repeated the air.

A "Psalm for Female Voices," by Franz Lachner, despite its arrangement for four harps, horns, and organ, did not produce any particular effect, and, indeed, was not suited for a musical festival. If we are not mistaken, it was written some years ago with a pianoforte accompaniment only.

Mendelssohn's *Lobgesang*, by the brilliant style in which it was given, and the very evident zest displayed, up to the last movement, by the singers for their work, excited the audience again to enthusiasm, inducing them to express, by the most lively applause, their gratitude for the splendid artistic treat they had enjoyed on the two days.

At the conclusion of the performance, a well merited compliment was paid Herr Lux; a poem in his praise was recited by a young lady, and a laurel wreath, together with some valuable presents, was handed to him amid the loud plaudits of the entire hall.

M. SAINTON AND HIS PUPILS.

ON Thursday last the pupils of M. Sainton presented him with a magnificent photographic album, richly bound and mounted in ivory and gold, containing their *cartes de visite*. On a gold shield is the following inscription:—

"Presented to
Prosper Sainton, Esq.,
as a tribute
Of Respect and Esteem
From his
Affectionate Pupils."

Amongst the portraits were those of the following gentleman, who have at different times benefitted by the zealous and invaluable instruction of their distinguished master:—Messrs. Amor, Burnett, H. Hill, L. Jullien, J. Hill, W. Watson, T. Watson, Nunn, Webb, A. Simmons, Kelly, Val Nicholson, Gunnies, Chinnery, Ralph, Mackenzie, Foulkes, Loades, Snewing, Magnus, &c., &c. Never was testimony of esteem and regard more richly deserved or gracefully bestowed.

BRIEF BRIEFS.

VI.—TO GEORGE GROVE, ESQ.

MY DEAR GROVE,—I wish to talk to you about concerts. Will you lend me an ear?—an ear attentive?—an ear willing?

It is difficult to know where to begin, and so to cut short the difficulty, I may as well begin at the end.

The concerts given on Saturday afternoons in the music-room of the Crystal Palace, though unauthorised to style (by style I mean style) London concerts, are virtually London concerts, inasmuch as, though not London concerts, they are chiefly supported by visitors from London. The conductor is a German, but a German on the whole (though a zealous Schumannite) of the right stamp. Till Herr Auguste Manns, formerly a subordinate in the orchestra, assumed the conductor's stick, music maintained but an inferior rank among the attractions of the palace at Sydenham. No sooner, however, had he unsticked Herr Schallehn than the art of arts assumed a more serious tone, and it was not very long before the Saturday Concerts, ranging from the early winter to the end of spring, began to attract the attention of those who look upon music as something of higher import than a mere frivolous recreation.

When I remember, my dear Grove (which you can scarcely have forgotten), that Benvenuto Cellini, the Etruscan chiseller, calls music "a proper companion for all the other arts," you will not be chary of your sympathy. For if *entia*—as Plutarch defines (Pascal would say "proposes"), in his argument against Colotes, the Epicurean—means *things that have being, surely fientia* must

mean *things that are generated*. If, as Parmenides says, the moon is not the sun, but (forgive the loose translation):—

A torch which round the earth by night
Does bear (or beareth) about a borrowed light—

(I am not satisfied either with "does bear" or "beareth"), then red hot iron is not fire—which by no means proves, my dear Grove, that I am not yours fastly,
T. DUFF SHORT.

Short Common—July 28.

To the Editor of the "MUSICAL WORLD."

SIR,—In this paper I attempt some precise definitions relating to rhythm and melody; also, to draw a correct analogy between tonal and visual effect.

Sound has the same relation to the series of ideas related to it, as light,—color in the abstract,—has to its series of ideas. Sound is one of the effects that divide the idea of time—that circumscribe it and change it from a general to a distinct idea,—as light circumscribes the idea of space.

The idea of time being anterior in the mind to sound, i.e., a more general idea, producible through other than sound-effects, it is the fundamental idea on which conceptions of tonal effect are based, as space is the fundamental idea underlying all conceptions of visual effect.

In our sense of the time defined in the relation any kind of sound-effect bears to silence first arises the idea of rhythm, as in our sense of the space defined in the relation of light and darkness first arises the idea of form.

The idea of rhythm must ever attend the effect of sound, as the idea of form must ever attend light; even when a sound is produced of perfectly *even force* from its beginning to its ending, the idea of rhythm will be defined in the relation such sound bears to the silence by which it is preceded, and that by which it is followed.

Whereas the idea of rhythm coincides with that of form, or in other words the relation of different degrees of loudness in sound answers to the relation of the different degrees of brightness in color, so the general idea of melody coincides with that general impression produced by different colors.

In the sense of melody arises a second form of the idea of rhythm, thus:—Time is the fundamental conception underlying all our ideas of tonal effect; and division of the idea of time by sound, involves that of rhythm. Now, as different sounds divide the idea of time as well as different degrees of loudness in sound, so different sounds may impress an idea of rhythm through their melodic relation, and quite irrespectively of any differences they may involve as to loudness. Thus in musical effect there are two forms of the idea of rhythm; one is the sense of time divided, in the relation of sound to silence; and the other the sense of time divided, in the relation of different sounds; as in the case of visual effect, form is suggested in two ways:—in the relation of color to darkness, and in the relation of different colors.

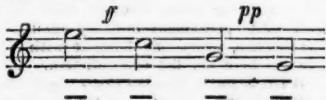
Rhythm is thus the basal element of musical effect; that form of rhythm defined in the relation of sound and silence, we can both conceive and realise quite separated from any melodic effect; the second form of rhythm, or that defined in the relation of different sounds, we can still conceive, though not realise, separated from the melody it involves, but we could not conceive the melody as separated from this rhythm. So in the case of the effect of different colors we can conceive the spaces involved, without the colors, although it is the colors which first define them, but not the colors without the spaces.

Strictly speaking, then, in the effect of music, we conceive two series of rhythmical impressions. The first may be both conceived and realised with or without melody. The second may be conceived without, but can only be realised in conjunction with melody, as melody is the implement which in this case divides the idea of tune, and, thus, is the immediate invoker of the idea of rhythm; here the ideas of melody and rhythm are realised simultaneously, and yet the latter belongs to a class of idea anterior in the mind to that of melody.

An example of the first form of rhythm being realised *solitarily* occurs in the opening bars of the overture to *Fra Diavolo*; here we have the effect of sound to silence without that of different sounds. Sometimes relations of sound to silence will be defined through different sounds, as in the case of the rhythm exemplified

in all plain melodies; here the series of divisions of time, of the two forms of rhythm, coincide.

At other times the two series of rhythmic impressions co-operate but do not coincide, as under. N.B.—The two rhythmic impressions produced in the relation of sound to silence, are shown by the long lines; the four rhythmic impressions produced in the relation of different sounds, and quite irrespectively of differences in loudness, are shown by the shorter lines.



A likeness of the relation which the two forms of rhythm, and the melody the latter form necessarily involves, have to one another, may be observed in poetry. The first form of musical rhythm may be compared to the poetical *measure* and phraseology; the second to the accentuation necessarily involved in the utterance of each word; and the *meaning* which these words unfold, and in which other faculties of appreciation are appealed to than those involved by either form of poetic rhythm, may be compared to *melody*, in which other faculties of appreciation are appealed to than those involved by either form of musical rhythm.

JOSEPH GODDARD.

136, St. Paul's-road, N.W.

PARIS.

(From a Correspondent.)

Count de Nieuwerkerke, president of the committee of patronage of the Galin-Paris-Chévé system of teaching music, has addressed a letter to the directors of universities and schools of instruction in Paris and in the departments, on the advantages of introducing that mode as extensively as possible. After quoting the language of a circular on the subject issued by the minister of public instruction on February 15 of the present year, the Count proceeds to call attention to the great services rendered by the new method, and to state that it has for many years been officially adopted at the Polytechnic School, at St. Cyr, at La Flèche, and at many provincial colleges. The excellence of the system has also been exemplified in the case of the non-commissioned officers of the Normal School of Military Gymnastics at Vincennes, who had made many fruitless attempts to acquire a knowledge of music on the old plan, and who, after a study of nine months on the Chévé system, were found perfectly competent to read music at sight and to write it from dictation. The Count concludes by offering to supply the different teachers with all the requisite information, and even to get any professors who might be sent to Paris gratuitously initiated into the method.

ROYAL ITALIAN OPERA.

Meyerbeer's *Africaine* was produced on Saturday with brilliant success (see another column). It was repeated on Tuesday and Thursday, and is to be played for the fourth time to-night.

On Monday, *Faust e Margherita*, with Mdlle. Adelina Patti as Margherita. On Wednesday, a miscellaneous selection, consisting of *Don Pasquale* (Act I.), *La Traviata* (Act I.), and *Faust* (garden-scene), "for the benefit" of Mdlle. Adelina Patti (see another column). On Friday, *Il Barbiere di Siviglia*. To-night the theatre closes.

HER MAJESTY'S THEATRE.

On Saturday *Il Flauto Magico* (see another column).

On Tuesday, *Faust*—with Mdlle. Titiens as Margaret, Signor Gardoni as Faust, Signor Junca as Mephistopheles, Madame Trebelli as Siebel, and Mr. Santley as Valentine. A splendid performance.

Wednesday, *Lucrezia Borgia*.

Thursday, *Robert le Diable*, with Madame Harriers-Wippert (Alice), Mdlle. Sinico (Isabella), Signor Gardoni (Robert), and Signor Junca (Bertram). Another grand performance.

To-night *Faust*.

ORGAN.

(From an Occasional Contributor.)

A Festival Meeting of Parish Choirs was held at St. Martin's Church, Chipping Ongar, on Wednesday, 19th. The choir, composed of one hundred voices, had been in course of training under Mr. Dawes, the organist of the parish, who presided on the occasion, and who had every reason to be satisfied with the effect produced by labour out of such raw material. The cantori trebles were entirely female voices—mostly children—and the decani boys only. The altos were composed, with the exception of Master Dawes, of lady amateurs, the tenors and basses being few but most effective, especially some gentlemen from Epping. The prayers were monotonized by the Rev. D. T. Moore, the curate, the choir following him in good style, doing the "Amen" in harmony. The Psalms of the day were chanted to single chants by Dawes and Kelway; and the really antiphonal effect produced by the different quality of voices of cantori and decani trebles was highly satisfactory, not only in the Psalms, but in the Canticles. The words were plainly heard, the pointing was correctly done in the majority of the verses, sounding as from one voice, and all were in tune. The *Magnificat* was sung to the fifth tone, second ending, harmonized, and the *Nunc Dimittis* to the Tonus Peregrinus, also harmonized. The effect of the latter was remarkably good.

The anthem was Weldon's "O praise the Lord," first sung as a treble solo (Master A. S. Dawes), then in full harmony. Before the sermon a new chorale to the 148th Psalm, composed by the Rev. D. T. Moore, was sung in a most spirited manner. The sermon was preached by the rector, Rev. E. Fisher, after which an extempore voluntary was played by the organist during the collection, the service concluding with the hymn "Abide with me" (from *Hymns Ancient and Modern*) to Monk's tune. Essex is by no means remarkable for any leaning to choral services; but the result of the above festival proves how much may be done in an unmusical locality by a persevering organist, if properly supported by the clergy.

MADAME ARABELLA GODDARD is at Boulogne sur mer.

MDLLE. ADELINA PATTI leaves England to-morrow for Paris, via Boulogne sur mer.

MDLLE. CARLOTTA PATTI is at Boulogne sur mer.

MR. CHARLES ADAMS is engaged to sing at the Court Theatre, Vienna, and makes his *début* on the first of August.

PHILHARMONIC SOCIETY.—At the general meeting of the Philharmonic Society, on Monday, the 26th of July, 1865, the following gentlemen were elected directors for the ensuing season:—G. F. Anderson, J. McMurdie, F. B. Jewson, J. B. Chatterton, C. Lucas, J. Thomas, and M. C. Wilson.

MR. HERBERT BOND at GREENWICH.—"Mr. Herbert Bond sang the music allotted to Thaddeus in a manner that could not fail to please. His personal appearance is greatly in his favor; his voice is a full fresh tenor of much sweetness and power; he reached the upper B with great facility, and throughout the opera was repeatedly encored."—(*Sunday Times*.)

MISS ROBERTINE HENDERSON has, we are glad to learn, quite recovered from her severe illness, and will shortly resume her professional avocation.

OXFORD.—The theatre is announced to open on the 31st inst. under the management of Mrs. Hooper, widow of the late esteemed lessee. From the high respect entertained for her late husband, we have no doubt Mrs. Hooper will be well supported by the elite of Oxford and its neighbourhood.

SCARBOROUGH.—The town is getting full as the Spa of an evening shows. Madame Parepa has sung twice, the last time I see being announced previous to her departure for America. Friday evening was the first of a few performances by Mr. and Mrs. Howard Paul, which was very well attended, and Mr. Kennedy has also given his Scotch entertainment. At the theatre has been produced the *Octoroon* and *Aladdin*. Friday was the Agricultural Show and bespeak at the theatre by Lord Londesborough the President, house crowded, *School for Scandal* and *Aladdin*. One evening a song was sung by Miss Linda, between the pieces, Piusotti's "Hast thou no tear," which generally proves effective. Last Sunday at the Roman Catholic church was High Mass, and a very good selection was given, Mr. Tucher's a favorite tenor singer came, and on the whole it was very fairly performed. The Brothers Webb open on Monday in the Comedy of Errors, they are engaged for six nights. Sothorn (who was present for a short time on Friday 27) is also engaged for a few nights during his stay down here.

CORLENT.—Herr Joseph Lenz died on the 11th inst. of an apoplectic stroke, in his fifty-third year. He was director of the Musical Institute of this place, a member of the Town-Council, and a knight of the Order of the Red Eagle.

Muttoniana.

The Muttonians to a man (except Dr. Silent, who never bets, doubles capes, or explores rivers) are absent—the bulk of them at Goodwood, the Chief and his four Doctors in Parenthesis, under far distant skies. Upon Dr. Silent, therefore, devolves once more (for the last time he intensely desires these flows) the task of uncarting *Muttoniana*.

QUERIES FROM LORD LONG.

DEAR SILENT,—Lately a Muttonian asked you why the *Athenæum* ("ante"—I forget the page) spelt quartet quartett. In the same sheet ("ante," 120) I read a paragraph, crammed with information, in which another manner of orthography is adopted:—"Mr. Walter Bache was pianist at the last concert of the Beethoven's Quartette Society." What will be the next letter added? I look to Mr. Shirley Brooks for a reply.

In same sheet, same column, I read:—"At a late meeting of the Pianoforte Quartett Association, a new composition by Mr. F. Prout was performed. We were not aware of the fact till the concert was over." This is a very mysterious paragraph. Perhaps Mr. Sutherland Edwards will expound it. Mr. Ella, in his "Record" says:—"It is the province" (or "property"—I forget which) "of genius to disturb opinions." After killing a giant king Arthur says:—"This is the fiercest giant I ever fought withal, except one on Mount Araby, but this was fiercer." So I might say of the *Athenæum* paragraph:—this is the obscurest paragraph I ever read except one in the "M. U. Record," but this is obscurer. Was there a frost? And did the notes of Mr. Prout's composition only begin to sound when the concert was over, and a thaw had set in—like the notes from Munchausen's horn? Perhaps, however, Mr. Sutherland Edwards will expound. (I forgot I had said this before.)

I also urge Mr. Horace Mayhew to clear up the subjoined (same sheet):—"The artists are scattering themselves north, south, east, and west, for the 'long vacation.' Herr Straus is gone,—Signor Piatti, to the 'Brunnen.' We hear of a touring party about to cross the Atlantic for a two months' absence, which will include Madame Parepa, and, possibly, Mr. Danreuther." How, I would ask, can artists "scatter themselves for a vacation?" How can Herr Straus be "gone Sig. Piatti to the Brunnen?" How can one cross the sea "for an absence?" And how can an absence "include" a lady and a gentleman?

I would equally solicit Mr. H. F. Chorley to reduce to its exact signification the herewith (same sheet—"ante," 120):—"Mr. E. W. Thomas and Mr. W. T. West (Best?) are mentioned as the probable successors of Mr. Hermann in the conductorship of the Liverpool Philharmonic Orchestra. This probability, we imagine, is not great,—negotiations having been entered into in other quarters. The position of a Liverpool conductor is one of great trust, and not small difficulty; the tastes and requirements of those who frequent that splendid concert-room being anything rather than unanimous, as we had occasion to see, during a late spirited local controversy, to which some remarks offered in the *Athenæum* gave occasion. The weight and worth of the excellent and under-rated man who has just closed his protracted career of sincere and intelligent service, will, probably, come to be more generously admitted than it was in his lifetime. Whenever 'the town' shall meet a new comer face to face, it may be then found that conductors who have a sympathy with music of every school (as a good conductor should have) are not 'plenty as blackberries.'"

I would first, however, request Mr. Harmony Silver to inform me how "probable successors" can be a "probability," and how "the position of a Liverpool conductor" can be a "splendid concert-room?" I would then appeal to Mr. Hepworth Dixon to decide whether "it was," used in relation with "weight" (why weight?) "and worth," can be good grammar? And, lastly, I would pray Mr. H. F. Chorley to inform me if the hidden meaning of the *Athenæum* paragraph (the nut of which the article is the shell) is not that the *Athenæum* has decided upon Mr. Charles Hallé being appointed new stick at the Liverpool Philharmonic? If so, why not have said it openly? Why "in other quarters?" Mr. Hallé has the monopoly of musical Manchester, in spite of his rival, Mr. D. W. Banks; why not also the monopoly of musical Liverpool? "The position of a Liverpool conductor" being "one of great trust," none would be so hardy at Liverpool as to propose either Mr. Thomas or Mr. West (Best?) as "Liverpool conductor" at Liverpool.

Long's, July 24th.

LONG.

The position of a lightning conductor is one of great trust, in the opinion of Dr. Silent; so also, in his opinion, is that of an omnibus conductor. But this by the finger-post. Mr. Ella says well—"It is the province of genius to disturb opinions;" Bishop Berkly, Berkley, Berkeley, Berkely, Berkelye, or Barclay says better:—"The architects judge a door to be of a beautiful proportion when its height is double of the breadth;" but

Donne says best of all (*Satire V.*)—"Thou shalt not laugh in this leaf." Lord Long should have known thus much.

Dr. Silent has received a letter from Mr. Hepworth Dixon, requesting a place in *Muttoniana* for a paragraph which appeared in the *Athenæum* ("ante"—121). Dr. Silent silently consents.

"The *Observer* states that, at the last Philharmonic concert, Dr. Bennett's *Paradise* overture 'was announced without the knowledge, and performed against the desire of its composer.' The writer of the paragraph professes too much, when, quoting from this journal, he credits the *Athenæum* with 'permanent hostility against our foremost composer.' To this assertion, every one familiar with what we have written can give, as we here do, flat contradiction. We have never ceased to regret that Dr. Bennett does not assert his position as a composer (not conductor) more frequently; have never lost an opportunity of expressing admiration of his better works. Let us give the latest proof of the *Athenæum*'s 'permanent hostility' to 'our foremost composer,' by repeating a paragraph published but three weeks ago: 'Dr. Bennett has yet to prove himself competent as a conductor. This many a composer, no less welcome and individual than himself, never has been able to do.' How long will people be found willing to make capital and brew mischief out of deliberate misrepresentation? It is needful to repeat that we are not bound to accept, and do not, all that every composer writes as of equal value, be he a Bach, a Handel, a Mozart, a Beethoven, a Rossini, or a Mendelssohn;—holding, as we do, with Dr. Burney and M. d'Ortigue (to refer to our last week's number), that indiscriminate worship degenerates into fulsome and superstitious idolatry, damaging not only the real fame of the idol, but the intelligence and sincerity of those who look to the critic for discriminating truth, and not for vulgar flattery?"

Dr. Silent is familiar with what the *Athenæum* has written, and looks upon the "flat contradiction" of the *Athenæum* as a "flat contradiction" of a true statement. The author of the article in the *Observer* which accuses the *Athenæum* of "permanent hostility to our foremost composer" is Dr. Silent himself; and Dr. Silent iterates the charge. Moreover, Dr. Silent did not "credit," but discredited the *Athenæum* when he first made the charge; and, moreover, in discrediting the *Athenæum* he professed (!) nothing at all, but protested a great deal. Nor is either crediting or discrediting the *Athenæum* an "assertion," as the *Athenæum* slipshodily puts forth. Moreover, the reproduction by the *Athenæum* of a passage from the *Athenæum* ("ante"—?) merely supports the charge which the reproduction of that passage affectingly pretends to rebut—just as though a man in the act of apologising to another for treading on his left corn should tread on his right corn. Dr. Silent throws "deliberate misrepresentation" in the teeth of the *Athenæum* (and hopes it may loosen some of them). Because a writer in a paper sets himself up as an oracle whose dicta are infallible, that is no reason why any one should take him at his word. To conclude, Dr. Silent can see no more infallibility in the writer in question than in Dr. Burney, who compiled a history, and M. d'Ortigue, who writ an article on *Les Troyens*. To begin again, there was only one Bach, one Handel, one Mozart, one Beethoven, one Rossini, and one Mendelssohn. Perhaps (to reconclude) the *Athenæum* means J. C. Bach, who "impinged" a fugue out of the letters of his patronyme. If so there are (unhappily) plenty such. But with all this to do, about "and do not" "as we do" &c., Dr. Silent remains unconvinced. The *Athenæum* should read Sir Thomas Brown on *Urn Burial*, and then take up Godwin's *Essay on Sepulchres*.

P. S.—Moreover, how, Dr. Silent would know, can that which is "already indiscriminate" degenerate? Fourthly, what is the signification of "discriminating truth?"

CIRCULAR.

In the name of Pluto, Lord Chief Justice of the High Court of Tartarus, and in the name of Rhadamanthus, Minos, and Æarbus, Barons of the Tartarean Court of Exchequer, we whose names are hereunto affixed, do hereby summon, cite, and command you, that you do appear in your proper person any time between eight and eleven of the clock on the evening of Monday, the 31st July, and any following evenings, at the Great St. James's Hall, Piccadilly and Regent Street, London, to pronounce and pass judgment upon these persons hereafter named, to wit, John Henry Anderson, commonly known as the Wizard of the North, who by certain of Her Majesty's lieges hath been accused before the Solemn Tartarean Tribunal or Vehmgericht of sundry unlawful and unhallowed doings, of weaving maleficent spells, of working unholy incantations, mocking at Fergusonian, Davenportian, and spiritual manifestations, and of bewitching and unscrupulating

thousands of the said lieges, so that they crowded themselves nightly into the said St. James's Hall, there to witness certain deeds of darkness entitled "The World of Magic." Also of Louise Anderson, who hath perverted the Queen's English, aided and abetted the said John Henry Anderson in mystifying and deceiving the said lieges, and hath woven other spells and enchantments about these, the said lieges, regarding which you are commanded to pass sentence. And also of Lizze and Flora Anderson, who are guilty of complicity in the charges laid against the aforesaid. And also one Frederick Maccabe, who is an accomplice of the aforesaid in their deeds of darkness, and who hath, and will also contribute his quota to the general mystification and amusement by a personation and imitation of a certain damsel yclept, "Miss Mary May." And in your attendance fail not, or beware of the cord and dagger.—Signed on behalf of Setebos, Hecate, Hermes Trismegistus, Blaise, Merlin, Morgan le Fay, Paracelsus, Albertus Magnus, Cornelius Agrippa, Hieronymus Cardanus, Lucilius Julius Cæsar Vaninus, Doctor Dee, Cagliostro, Major Wier, Ramo Samee, Van Helmont, the "Founder of the Musical Union," and the Cock Lane Ghost, and signed with their seal the day and year aforesaid.

THOMAS THE RHYMER.

Dr. Silent will "appear in proper person" on the evening prefixed.

HONORED SIR,—They tells me that you are that free an easy that you want no ways look down on me, for all I keeps a Sossidge Shop in Croydon an' hasn't no conneshun with no other shop in the place. I knows the qualerty writes to you Sir, when they goes to the cristial paliss, an' I will make bold to do likewise. My usband and me was there last weke, an' a gran' place it is for certin! but wot a lot o' steps there is to get up afore you're inside! my legs was that tired I couldn't go no further without a drop o' porter, an' I am bound to say it was very good, tho deer. Ater that, didn't I ave a regglar stare at all them staties! poor things! without a rag to their backs for all it was so cold! it made me dither to look at 'em. Then my usband say to me, "Jane," says 'ee, "let's go an' 'ear the music." So we went in and got places without no bother, becous, you see, there wasn't no throng that day. They was a playin' wot they calls a sin-fanny, an' the qualerty clapt their 'ands over it, but I can't say as I heerd no pertickler tune in it myself. Wot I likes best is that big drum, an' I could 'ave danced to it, only didn't make so free afore the qualerty. Then we went into that 'ot place where the burds and beests is, an' that mamuon tre with no leves on it, hall along of the eat I rekon. Well, taint often as we has a spre, and praps we shan't go no more til trade is better, an' wishin' you yer 'elth, Sir, I am yours to command,

JANE WIGGLES.

THE NOBILITY, GENTRY, SUBSCRIBERS, AND THE PUBLIC.

DEAR SHOE.—Who are "the nobility, gentry, subscribers, and the public," well-known, at least by name, to the readers of operatic and theatrical advertisements? and why is separate mention made of each of these classes, when the same entertainment is offered to all? Would the nobility be offended if they were not addressed before the gentry? and are both the nobility and gentry a better sort of people than the subscribers? As for the unfortunate public (which includes, I suppose, all who are unable to pay a guinea for a stall), that body has never been held in much account by our aristocratic opera-managers; and it is a fact that the aristocracy in England and the despotic Courts abroad have hitherto been the great patrons of opera. Indeed, the people have neither cared for nor been cared for by operatic composers; and, remembering how enthusiastically the most vulgar pieces in our own operas are applauded by the gallery, I am sometimes disposed to hope that this mutual indifference may continue. Despot rulers have been accused of encouraging operatic performances as a means of inducing political apathy. I believe nothing of the kind—neither in the alleged intention nor in the supposed effect. Joseph II. was in no danger from his subjects, and knew of no danger growing up abroad, when the *Marriage of Figaro* and *Don Giovanni* were brought out at Vienna and Prague. Louis XVI. felt perfectly secure when Gluck was producing his magnificent operas at Paris; and, although the attention of the Parisians seemed to be wholly absorbed in the Gluck and Piccini contest, that did not prevent them from rushing immediately afterwards into all the horrors of the Revolution.

In England, however, whatever may be the case in other countries, politics and the opera act and re-act upon one another to some extent, and during the Easter recess the lull that takes place in the Parliamentary world is felt also in the world of music. I do not know whether the members of the Legislature take much interest in operatic matters, but it is certain that the frequenters of the Opera are kept well informed, by means of the telegrams posted up in more than one part of the house, as to what is going on in both Houses of Parliament; and perhaps it is the absence of the telegram-paper that

renders operatic performances just now comparatively devoid of interest.

Therefore, who are the "nobility, gentry, subscribers, and the public?"—Yours,

Five Ways Inn—Acre Lane.

PONTIFEX FOURACRES.

Dr. Silent will take time to consider. Mr. Fouracres is too impetuous. Rome was not built in a day. Mr. Fouracres should read Godwin's *Essay on Sepulchres*.

Dr. Silent has received a note from Dr. Yellow, "the Editor of *Fun*," earnestly begging "a corner" in *Muttoniana* for what Dr. Yellow terms "the enclosed skit." Dr. Silent "impinges" (in Dr. Shoe's absence) the "skit."

"Southend is crammed with fashionable company. A morning concert, the first of a series, will be given on the pier next Monday. The singers promised for this occasion are Mdlle. Titieni, Mdlle. Ilma de Murska, Madame Grisi, Miss Louisa Pyne, Madame Sainton-Dolby, Madame Lemmens-Sherrington, Mdlle. Pauline Lucca, Mdlle. Frisci, Signor Mario, Signor Gardoni, Mr. Sims Reeves, Mr. Montem Smith, Dr. Gunz, Mr. Weiss, Mr. Santley, Mr. Lewis Thomas, and Mr. J. H. Stead. The principal instrumentalists will be Madame Arabella Goddard, Mr. Lindsay Sloper, Herr Joachim, M. Sainton, Mr. T. Harper, and Mr. Chipp. The conductors will be Herr F. Jonghman, Mr. Costa, Mr. Benedict, and Signor Arditi. Admission is to be by tickets only, for which the sum charged will be twopence, if purchased before a quarter past eleven o'clock on the evening before, and one guinea on the day after the concert."

AFROPOS DE L'AFRICAIN.

Dr. Punch presents his respects to the sitting editor of *Muttoniana*, and respectfully encloses the latest conundrum by one of the most brilliant of his staff:—"Why does Selica remind you of a doorway? BECAUSE SHE'S AN INGRESS."

Selica does not remind Dr. Silent of a doorway. Nor is she an ingress. Nor is she an egress. Nor is she a negress. She is a Malgache.

Fish and Volume, July 28.

Abraham Silent.

LEEDS.—The re-opening of the grand organ by Dr. Spark, in the Town Hall, Leeds, is announced for Monday evening, August the 7th. A vocal and instrumental concert will be given on the occasion. Miss Helena Walker, Captain Wilkinson and another amateur will assist, together with a military band.

DRESDEN.—Herr H. Dorn's operetta, *Gewitter bei Sonnenschein*, was given for the first time at the Royal Operahouse on the 14th inst., and met with decided success. It was well performed, Madame Jauner-Krall especially distinguishing herself.

HOMBURG.—The Italian season commenced on the 4th inst. with *Rigoletto*. The principal characters were sustained by Mesdames Vitali (Gilda), Oigini, Signori Corsi, Guadagnini, and Antonucci. Madame Vitali was exceedingly successful. She has since appeared in the *Traviata*.

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Above the noisy brook it rang—
What joy it seemed to bring!
That happy voice how sweet it sang!
The bird that came in spring.

The primrose pale in slumber lay
Among the silver grass,
The timid sunbeams fled away
To let the rain-cloud pass;
Still gaily on the budding thorn,
The cold dew on his wing,
All sweetly caroll'd to the morn,
The bird that came in spring.

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